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The parody adapting the negro song to Western conditions was written, Mr. Leach thinks, by some one in Nebraska. Next—to continue the history of the song—C. W. Fry wrote a religious lyric entitled *The Lily of the Valley* and Ira D. Sankey adapted to it the melody of *The Little Old Log Cabin in the Lane*. To the same tune is sung also *I Have Found a Friend in Jesus*. In Hymn No. 102 of the familiar, or once familiar, *Gospel Hymns No. 5* is to be found the music which serves for the four songs, the negro melody, the “Western” piece, and the two religious songs.

Most of Mr. Lomax’s versions of *The Little Old Sod Shanty on My Claim*, he assures the present writer, come from Nebraska and the Dakotas, and this circumstance supports a Mid-West origin for the adaptation, which was then, in all probability, given currency in the manner sketched by Mr. Leach.

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BRIEF MENTION

The reproduction of the Märchen in their original form (*Die Kinder- und Hausmärchen der Brüder Grimm in ihrer Urgestalt*, hrsg. v. Friedrich Panzer, 2 vols., München, Beck) a hundred years after their first publication (1812–15) is meant to serve scientific as well as belletristic interests. The first edition of the Märchen has become one of the rarest of books and the reprinting therefore meets a real need of the student of literature as well as folklore. Whether it will also interest a wider public, and whether in the words of the publisher’s announcement—the editor¹ himself is more guarded in his statements—the book is to be recommended “als diejenige (Ausgabe), die die ursprüngliche Schlichtheit, Volkstümlichkeit und Innigkeit, das Kindliche, Keusche . . . am unverfälschtesten wiedergibt” is a larger and more debatable question. The Introduction gives many interesting, and a number of new facts concerning the genesis of the

Kinder- und Hausmärchen, and without entering into great detail discusses the differences between the first and the later editions as regards both matter and style. The original paging is not preserved, but otherwise the reprint is an exact one, even the original spelling and punctuation being preserved. In view of the superb mechanical execution, the price (M. 11.—) of the two volumes is perhaps none too high.

Under the title *Abriss der deutschen Wortbildungslehre* (Halle, Niemeyer, 1913) Professor Kluge has published in the “Sammlung kurzer Grammatiken germanischer Dialekte hrsg. von W. Braune” a more inclusive German pendant to his *Nominale Stammbildungslehre der altgermanischen Dialekte*. While primarily intended for use in connection with a course of lectures,—as shown among other things by its use of abbreviations, references, and technical terms—the little booklet of sixty-eight pages gives a most readable account of the salient features of German word-formation. Chronologic and dialectic differences are pointed out in a manner that is most interesting and that betrays the hand of one whose life has been devoted to the history of words from their formal side. A comparison with the corresponding chapters of Willmanns’s *Deutsche Grammatik* will show how individual and suggestive Professor Kluge’s treatment is. The stores of the *Zeitschrift für deutsche Wortforschung*, which the author has for many years so ably edited, have, of course, been widely drawn upon.

Hermann Büttner’s *Wörterbuch für den Gebrauch der Präpositionen im Französischen* (Marburg, Elwert, 1913. 190 pp.) is a compendium in a domain where adequate information is difficult of access. He offers only a scanty analysis of the individual prepositions, the main section of the book being an alphabetical list of substantives with examples of the various prepositions with which they may be joined. This dictionary forms a convenient complement to the discussion of prepositional usage in Plattner’s *Ausführliche Grammatik*, where the material, readily accessible through the lexicon which constitutes Part V, is distributed either under the preposition employed or under the word on which the preposition de-

¹ Compare also ZfdU., xxvii, 501 f.

pende. Since the information contained in Büttner's work, when found at all in general dictionaries, is frequently to be located only after considerable search, it is convenient to have a mass of it brought together in a form easily handled, but its value and the assurance of its reliability would be largely increased by citation of the source of the illustrations, and it is to be hoped that the labor involved will not deter the author from making this radical improvement in a later edition.

In a privately printed *Essai sur les origines du Romancero. Prélude*. (Paris, 1912), R. Foulché-Delbosc announces his intention to "déterminer ici quelle est la part de la vérité et de l'erreur dans certaines affirmations récentes de M. Menéndez Pidal," with special reference to the *Epopée castillane à travers la littérature espagnole*. His conclusions are briefly as follows: 1) What are generally known as the early popular ballads are not the output of the ignorant folk nor do they represent a gradual evolution from the decadent *Cantares de Gesta*. Each such ballad had "un auteur bien individualisé, amateur ou professionnel." The primitive form of the *Cabalgá Diego Lainez* is that found in the *Cancionero de 1550*. 2) There is no essential difference between the so-called popular ballads and the *romances juglarescos*. 3) All *romances fronterizos* are not contemporary accounts of real events of the fourteenth and fifteenth centuries; some at least are later in date than the events they describe, and the events are partly or wholly imaginary. In proof of this last deduction Foulché-Delbosc studies in a masterly way the ballads *Cercada tiene a Baega*, *Por Guadalquivir arriba*, and *Ay Dios que buen cavallero*, with results so forceful that we await eagerly his promised study of "comment et à quelle époque le Romancero a pris naissance." While the tone of the pamphlet is milder than in certain previous controversial writings from the same pen, the author can not be taxed with excessive suavity or dignity of style. Furthermore, Menéndez Pidal is accused of not having proved his theories, which are the contrary of those outlined above. It should be remembered, however, that the *Epopée castillane*, published in 1910, represents a series of popular lectures, and hence is not a suitable medium for presenting analytical minutiae or detailed con-

structive arguments. Since 1910 Menéndez Pidal has been preparing what will doubtless be another of his monumental contributions, a Spanish ballad collection; and we look forward with keen interest to the fuller expression of his views on the origins of the Romancero.

Some years ago the Prussian Academy of Sciences undertook, under the general editorship of Erich Schmidt and Bernhard Seuffert, the preparation of a critical edition of Wieland. Since the death of Erich Schmidt the work is being continued by Seuffert, who has also at various times, in the Transactions of the Academy, published "Prolegomena zu einer Wieland Ausgabe." A number of volumes of the edition have already appeared.

An American scholar, in a pamphlet just published by the Academy, *Die Doppeldrucke in ihrer Bedeutung für die Textgeschichte von Wielands Werken* by W. Kurrelmeyer, Abh. der Preuss. Ak. der Wiss., 1913, phil.-hist. Classe, Nr. 7, now shows that the assumptions on which the criticism of the text has hitherto rested need radical revision. Originally prepared as a paper for a meeting of the Modern Language Association, the investigation has since been greatly widened in scope, in that the separate printings (E) of the several works are now also taken into account. The question of 'Doppeldrucke' and their importance for textual criticism has before engaged the author, so e. g. in "Zu den Doppeldrucken von Goethes Werken, 1806-1808," *Modern Language Notes*, XXVII, 174-176. In the present instance the results are most striking and of fundamental importance. While the existence of 'Doppeldrucke' of Wieland was known before, their number was underrated and their importance for the constitution of the text not fully understood. For the 'Ausgabe letzter Hand,' where the existence of 'Doppeldrucke' had not even been suspected, Kurrelmeyer has, in the case of Volume 14, found as many as six printings. The general result is that in numerous instances supplemental corrections for the volumes already issued will have to be made in the critical apparatus, which is to appear later. The enormous difficulties with which such investigations, involving the examination of scores of original prints, have to contend on this side of the water make the credit for the achievement of these signal results all the greater.